

"PATCHES"

Publix Opinion



"PATCHES"

VOL. I

Publix Theatres Corporation, Paramount Building, New York, Week of May 22nd, 1927

No. 5

DRIVE FOR NEW TALENT NOW ON AROUND NATION

Eighteen Girls Will Be Chosen For Stage Fame

The Publix National Opportunity Contest for 1927, through the medium of which the Publix Theatres Corporation purposes to bring into the spotlight of theatrical fame scores of undiscovered but talented young entertainers, got off to a great start this week in sixteen of the country's leading cities.

For the next three weeks a veritable army of talented young women, divided into eighteen battalions, one for each of the eighteen unit theatres now in operation, will be vying with one another for first honors in this nationwide search for new and fresh young faces to decorate the field of entertainment.

On June 24th the eighteen winners will be mobilized at the McAlpin Hotel in New York. A few hours later they will receive the heartfelt well wishes of the popular and gracious "Jimmy" Walker, Mayor of the metropolis and from then on they will have a continual round of entertainment, in itself as elaborate as any ever planned for the visit to New York of a foreign celebrity. On July 2nd the full complement of girls will be turned over to the Production Department of Publix and under the masterful and guiding hand of Frank C. Cambria and his lieutenants will be drilled for the big Publix production, "Young America," in which they will make their footlight debut at the Paramount Theatre on July 9th.

During their first week in New York the young winners will follow this entertainment schedule:

JUNE 24th
11 A. M. The full complement of girls will convene at the McAlpin Hotel and will receive preliminary instructions.
12 M. Luncheon party of welcome at the McAlpin Roof Garden.
2 P. M. Reception by Mayor James J. Walker at the City Hall.
4 P. M. Convene at McAlpin.
6 P. M. Dinner at the McAlpin.
8 P. M. "The Desert Song" at the Casino Theatre.
12 Mid. Return to McAlpin.

JUNE 25th
10 A. M. Convene at McAlpin. Visit to Paramount Theatre followed by three-hour automobile tour of city.
1 P. M. Luncheon.
2 P. M. Trip to Coney Island. Girls will visit Luna Park and other places of interest, have dinner at Tappens at Sheephead Bay and start back for New York not later than 10:30 P. M.

JUNE 26th
11 A. M. Convene at McAlpin Hotel. Trip to Flushing for La Crosse pictures.
1 P. M. Trip to Long Beach, where bathing party will be held. This will include horse-back riding on the beach.
6 P. M. Dinner party at the Hotel Nassau.
8 P. M. Dancing at the Hotel Nassau. Girls will start back for New York not later than 11 P. M.

JUNE 27th
11 A. M. Convene at McAlpin. Under guidance of Miss Kay will spend day visiting New York's leading shops and stores.
7 P. M. Dinner at some club (to be determined).
8:30 P. M. Theatre Party.

JUNE 28th
10:30 A. M. Convene at McAlpin.
11 A. M. Boat ride up the beautiful Hudson River to West Point and return.
8:30 P. M. Convene at Hotel McAlpin.
8:30 P. M. "Broadway" at the Broadway.
11:30 P. M. Visit to "Broadway" principals.

JUNE 29th
10:30 A. M. Convene at McAlpin.
11:00 A. M. Visit to Woolworth Tower.
Continued on page 2, col. 4

GIRL DANCES 39 MILES TO FAME

HAIL THE CHAMP!



Marguerite Miller, dancer in "Patches," doesn't look a bit tired after her feat of dancing 39 miles in winning Black Bottom Marathon.

WHAT'S THE BEST STAGE SHOW SINCE JAN. 1ST?

Unit Press Agents To Select Their Favorites

Desirous of ascertaining the outstanding Publix stage productions from the standpoint of showmanship, audience appeal, selling power, talent and all round appeal since the beginning of this year, Publix Opinion wants each unit house publicity director to submit what he believes to be the two

best stage productions since January 1st. These are exclusive of the Sousa and Ederle engagements.

In securing this consensus on the best stage productions, it is absolutely necessary that Publix Opinion has the cooperation of every unit house publicity director. These selections should be submitted not later than Friday, June 3rd. A full report on the consensus will be published in Publix Opinion the issue of June 5th. (Con. Page 2, Col. 2)

MARATHON WINNER OF BLACK BOTTOM TEST SIGNS WITH PUBLIX

Setting blase Broadway literally agog by her endurance, Marguerite Miller, pretty and demure little blonde in the John Murray Anderson Publix stage production,

"Patches," carved for herself a niche in terpsichore's hall of fame this week when she shook herself home a winner in a championship Black Bottom Marathon contest staged at Roseland on Broadway.

A pedometer, which encircled the shapely calf of her right leg, revealed the fact that Miss Miller, during the five consecutive hours she had been gyrating, had shuffled her tootsies over a distance approximately thirty-nine and a half miles. Her nearest competitor, Estelle Zintz, an auburn-haired beauty and whose shapeliness also adorns the cast of "Patches," shook her way into the runnerup spot in the endurance test. Miss Zintz's pedometer showed that she had covered thirty-one miles.

In the unique contest, the first of its kind ever staged, eight girls faced the barrier when Marcelle Miller, stage and screen beauty, and Joe Moore, ice-skating champion, gave the signal that started a colored jazz band syncopating "Muddy Waters." At the end of the first hour Miss Miller had negotiated ten miles and was swaying her hips at such a speed that the judges, composed of newspaper representatives and Broadway celebrities, said that she couldn't last.

During the course of the contest the girls munched sandwiches and sipped orange juice. They never let up for a moment, however, on the Black Bottom business. After two and one-half hours they had worn out the two bands that had been accompanying them and a victrola was brought into play. Four and one-half hours had elapsed when

one of the girls, Miss Patsy Bradhurst, threw up the sponge and called it an evening—or a morning. She was followed by Billie Miller and Connie MacDonald, leaving five to dance it out for first honors. Half an hour later, or five full hours after the start, it was decided to stop the dance and judge the winner from the mileage on the pedometers with which all the contestants were supplied. The girls who danced in behind Miss Miller and Miss Zintz were Irma Millner, Enid L. Parsons and Rosalie Simmons.

JAZZ BAND HOUSES CASH IN ON THIS!

The Metropolitan last week took Borrah Minevitch's "Boyhood Days" unit show and combined it with their regular Rodemich stage band unit into a big show. They called it "Surprise Week" and played it up in their newspaper ads and billing as follows:

"Boston's Own"
Harmonicomedian Extraordinaire
BORRAH MINEVITCH And His Harmonica Boys in Frank Cambria's Laugh-Provoking "BOYHOOD DAYS" Funniest Show in Theatricals Augmented by "THE APOSTLE OF PEP" GENE RODEMICH And His "Met" Merry Makers With added stage talent!

The same idea can be utilized with good results in Chicago, Kansas City, Dallas, San Antonio, Houston, Memphis and Atlanta when "Boyhood Days" arrives at those theatres.

MANAGERS' SCHOOL GRADS GET THEIR ASSIGNMENTS

The third Publix Theatres Managers Training School finished its course this week, and the graduates were entertained at a dinner at the Astor on Tuesday, May 17. Sam Katz made a talk to the boys on what their opportunities would be in the field and how much is expected of them.

Mr. Katz complimented Jack Barry, manager of the school, in high terms and brought out the fact that the personnel of the school is considered the finest bunch graduated so far.

The complete list of the names of the graduates, and their assignments is as follows:

Adler, Edwin Atlanta
Baker, Arthur Chicago
Broemler, George Boston
Chatkin, Herbert Davenport
Coppock, E. S. C. San Antonio
Cowen, Lawrence Boston
Finske, Louis Dallas
Goldberg, Louis Chicago
Helms, Roy Columbia, S. C.
Howard, Hal Ashville
Jeffrey, Graham Boston
Knight, O'Ferrall Detroit
LeTempt, Homer Austin
McHale, Robert Los Angeles
McKenna, John Charlotte
Prager, Norman T. Ft. Worth
Watson, George Davenport
Weitman, Robert. Rialto, N. Y. C.
Wiegand, Ross W. Denver
Wright, J. T. Paramount, N.Y.C.
MacPike, Carol S. Davenport

"PATCHES" DANCERS CAITES BROTHERS WERE BRIGHT SPOTS FOR A.E.F.

Spent Four Years With Troops During War

The opening of John Murray Anderson's latest Publix production "Patches," at the..... Theatre next week will be the medium, probably, for more than one happy reunion between local veterans of the World War and the Caites Brothers, the well-known dance duo with the show. In addition to being acclaimed by many critics from coast to coast as the greatest team of tap dancers appearing on the stage, the Caites Brothers are well known to thousands of former members of the A.E.F. Probably no entertainers during the conflict in Europe did more to lighten the burden of the doughboy than did this same team of happy-go-lucky dancers.

During the War they spent four years touring base hospitals of France and England and the various leave areas. On this long stretch of service they had the honor of entertaining more than a million soldiers, representing not only the A.E.F. but the English, French and Italian armies.

The Caites Brothers were doing their bit in the interests of the Allied cause long before this country was enmeshed in the conflict. A few weeks prior to that memorable day in August, 1914, when the shooting of Archduke Ferdinand involved the whole of Europe in the turmoil of war, the Caites Brothers arrived in London to be featured with Will Rogers, Nora Bayes and other well known stars in "The Merry-Go-Round."

When the War broke, they encountered such trouble in trying to effect their return to the United States that they decided to swing their entertainment value to the Allied cause. For the next three years their dancing helped buoy up the spirits of British Tommies and French poilus. When they did return to the United States, it was on the U. S. Pennsylvania. They remained over here only a short while and then returned to France, this time to entertain the thousands of American doughboys

B'WAY SENSATIONS WERE AMATEUR PRIZE DANCERS

About a score of years ago, when "Amateur Nights" were all the rage at the old Gaiety, Globe and Haviland theatres in St. Louis, two freckle-faced youngsters seemed to have the happy faculty of winning most of the first prizes. Individually they stood out so far above their rivals, they decided that as a team they would be practically sure of every first prize awarded. They perfected an acrobatic comedy routine of such a novel nature that they were engaged to appear professionally.

For two years the two youngsters played at the smaller vaudeville theatres in the middle west and then decided to tackle Broadway. They finally got a vaudeville booking in New York and a short while later the names of Johnnie Mills and Tim Shea went up in lights on Broadway. Following several successful vaudeville tours in the country, they were engaged to appear in support of Mitzie in her musical success "Head Over Heels." Later they played with Eddie Cantor in "Make It Snappy" with McIntyre and Heath in "Hello Alexander" and in numerous other Broadway successes. Their comedy acrobatic number is now one of the big features in John Murray Anderson's latest stage production "Patches."

ALWAYS KICKING



But theatregoers never seem to complain as critics in New York, after seeing Beth Calvin dance in "Patches," said that, if a world's high-kicking championship were ever staged, this little girl would be a sure winner.

who at that time were being rushed to the French battlefields.

When the "cease fire" note was sounded along the entire Western front, the Caites Brothers returned home and were immediately signed for a long vaudeville tour. Their success was such that they were engaged by the Messrs. Shubert, for whom they appeared in numerous big Broadway productions. They went into "Artists and Models" at the Winter Garden in 1924, and were re-signed for the 1925, 26 and 27 editions of that spectacular revue.

ST. LOUIS SINGERS NOW IN ANDERSON PUBLIX SHOW

Eduard Molitore and Camilla Tentera, the singers in the Publix production "Patches," have been appearing together on the concert and operatic stage for the past three years. Miss Tentera is a native of St. Louis, and first attracted attention when she sang with the St. Louis Symphony Orchestra. Her success with this organization was followed by a four years' tour of Europe, where she sang numerous operatic roles.

Molitore, who also spent three years abroad, and Miss Tentera met for the first time at a recital in Milan, Italy. Shortly after they were married, and upon their return to this country, were associated jointly with the symphony orchestras of St. Louis, Chicago, Philadelphia, Boston, Milwaukee and other cities. Two years ago the couple sang with the St. Louis Municipal Opera Company. Mary Garden several years ago was so attracted by the voice of Molitore that she engaged him to appear with her on a thirty weeks' tour of the country.

Seek Best Shows

(Continued from Page 1, col. 3)
Of course there are numerous productions which Atlanta, Memphis and other cities towards the close of the tour have not yet witnessed. In the compilation, however, all of these factors will be considered.

ENTERTAINED MILLION SOLDIERS

FAIRY ENGLISH BEAUTY ADORNS "PATCHES" CAST

Ziegfeld Induced Enid Parsons To Join "Follies"

Enid L. Parsons, whose loveliness of face and form so inspired such a noted connoisseur of beauty as Florenz Ziegfeld, Jr., that he brought her over to this country two years ago especially to appear in his "Follies" appears in the Publix stage production, "Patches."

Miss Parsons, a native of Birmingham, England, was appearing in a London revue two years ago while Ziegfeld was spending a vacation abroad. The man who "Glorifies American girls" took just a glimpse at Miss Parsons and immediately decided to glorify this English girl in his "Follies." He was successful in placing her under contract to appear in New York where her dancing ability, beauty and charm won the commendation of all the newspaper reviewers. Shortly after her arrival in this country Miss Parsons was literally besieged by



Enid L. Parsons

noted artists who wanted to depict on canvas her lovely face.

The English beauty, who is Captain of the trained troupe of dancers in "Patches," is a double for Josephine Dunn, Paramount motion picture star for whom she has often been mistaken.

BUFFALO SWEETENS BOX-OFFICE WITH "SAMPLER" CANDY TIE-UP

In connection with the appearance of "The Sampler," at Shea's Buffalo recently a fine tie-up was put over by Charlie Taylor with a dozen or so large local candy and drug stores whereby large window space was given to the John Murray Anderson-Publix revue. The tie-up came at the same time that the Whitman Candy Company was putting on a local Mother's Day advertising drive on their feature candy box, "The Sampler." Cards, with photos of the revue, drawing attention to the offering at Shea's Buffalo and the popularity of the Whitman "Sampler," were placed in windows filled with the boxes. These valuable spaces along the main thoroughfares brought much attention and comment. The same stunt can be staged in every city that "The Sampler" visits.

"PATCHES" CAST IS BOSTONESE

Seldom is it that a big stage production has as many representatives from one particular city as has "Patches," John Murray Anderson's latest Publix presentation. In the cast of this production are found the names of eight girls who were born and reared in and around Boston, Mass.



Babe Fenton

Beth Calvin, one of the featured dancers in "Patches," is a native of West Somerville, and first learned to dance at the West Somerville high school. Babe Fenton also featured in the show, had gained quite a reputation as a dancer around various clubs in Boston before coming to New York to join the cast of Earl Carroll's

When Borrah Minevitch came to Shea's Buffalo with his harmonica band a contest was staged with the Buffalo Press, whereby prizes were offered for the best local harmonica players. The contest aroused much interest and brought out a flock of boys and girls. Minevitch acted as master of ceremonies during the contest. The contest was advertised in all the papers, in 22 community and out-of-town papers and on cards distributed by the local Hohner harmonica agents, who also placed window displays in large stores of their mouth organ. Tie-ups with music stores were also made.

On Friday of the week we were in town, Mr. Minevitch and his boys attended the luncheon of the local Shrine club and played a few selections for the Nobles. In return a picture of the band and story were used on page one of The Shrine Smile,

OPPORTUNITY CONTESTS GET OFF TO BIG START

(Continued from page 1 col. 1)

12 M. Trip to Statue of Liberty.
2:00 P.M. Luncheon.
8:00 P.M. Visit to "Queen High" at Ambassador Theatre.
11:30 P.M. Visit to "Queen High" back stage.
12 Mid. Visit to Night Club (not set).

JUNE 30th

2:00 P.M. Convene at Hotel McAlpin.
2:30 P.M. Received by Tex Rickard at Madison Square Garden and viewing of famous Pantheon de la Guerre.
9:30 P.M. Convene at McAlpin Hotel for broadcasting party on the McAlpin Roof.

JULY 1st

2:00 P.M. Convene at McAlpin Hotel.
3:00 P.M. Visit to Yankee Stadium where girls will meet Babe Ruth.
9:30 P.M. Will see second show at Paramount.
11:30 P.M. Will be entertained by Paul Whiteman and other Publix officials in Elizabethan Room of Paramount Theatre at informal reception.

"Vanities." Of the eight Russell Markert Dancers in "Patches," six are former Bostonians. They include Billie and Marguerite Miller, whose sister act found such favor among Boston theatre audiences that they were signed for the "Greenwich Village Follies" when that production played their home town two years ago. They are the daughters of Mr. and Mrs. Edward Miller, of 46 Dakota St., Dorchester, and previous to their appearance in "Patches" had played in the "Vanities" and in "Scandals" on Broadway. The other Boston girls are Irma Miller, Connie MacDonald, Rosalie Simmons and Estelle Zintz.

Publix Theatres presents

"PATCHES"

A Kaleidoscopic Patchwork Revue
Devised and Staged by
JOHN MURRAY ANDERSON
"Life is a quaint design of Patches" — (1)

A PATCH OF SONG

Sung by Eduard Molitore
(2)

A PATCH OF DANCE

The Eight Russell Markert Dancers
Enid Parsons Connie MacDonald
Estelle Zintz Irma Miller
Marguerite Miller Rosalie Simmons
Billie Miller Patsy Bradhurst
and
Babe Fenton
(3)

A PATCH OF ROMANCE

"Twilight"
(Morris Hamilton)
Sung by
Edward Molitore and Camilla Tentera
(4)

A PATCH OF NOVELTY

Johnnie Mills and Tim Shea
(5)

A PATCH OF FANTASY

Sung by
Eduard Molitore and Camilla Tentera
Danced by
(a)

The Eight Russell Markert Dancers
Beth Calvin
(b)
Marguerite Miller
World's Black Bottom Champion
(d)

The Caites Brothers

The Entire Company

Scenes and Costumes Designed by
Herman Rose

General Music Director,
NATHANIEL FINSTON

Production Department under the direction of FRANK CAMBRIA

You Know What Publicity Will Do For You! What Are You Doing For Publicity?

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

JOHN E. MCINERNEY, Editor

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Gus Grist	Howard Theatre, Atlanta
James Loughborough	Metropolitan Theatre, Los Angeles
Jeff Lazarus	San Francisco

They're Off!

Once again Publix has stepped to the front. In the National Opportunity Contests for 1927 which got under way this week simultaneously in all of the unit theatres, a new precedent for the development of latent talent has been established. That it is a worthwhile movement is illustrated graphically by the 100 per cent. support accorded us by some of the leading newspapers of the United States. With this support and with our 100 per cent. support the move cannot fall short of being the biggest ever registered by a theatrical organization. The contests in the various theatres are off to a great start. Let's all keep them going full speed.

Our Obligation

The Opportunity Contests have started and within a few weeks we will be in the midst of the biggest cooperative achievement ever attempted by a circuit of theatres. Great newspapers and leading hotels have joined us. We have assumed an important obligation, that of discovering obscure personalities and giving them an opportunity to appear upon our stages as professional performers. This is not a philanthropic event nor is it merely a publicity "stunt." If one outstanding personality is developed as the result of this campaign, we have accomplished our purpose in making the "Opportunity" plan a sound business proposition. But we expect a greater success. Our managers and press representatives have pledged rigid fairness in the conduct of every contest. Instead of discovering one personality, we hope that every individual selected will be a future Publix star. We are providing this unusual opportunity in order to give our audiences a new entertainment. We must build box office attractions and our ability to do it this way is something we are proud of. I am sure that every newspaper and every hotel identified with us in this campaign will reap a generous reward, and one they will also be proud of. The entire plan is a noteworthy example of cooperative power and benefit

—SAM KATZ

Keeping Faith

Every Publix publicity representative should take pride in the remarkable line-up of newspapers working with us in the "Opportunity" campaign. The friendship of these publications is one of our most valuable assets. We have promised cooperation and we must deliver 100%. Our obligation does not stop with the selection of winners. We are all working hand in hand with every one of our newspaper friends as long as contest winners are on our pay roll. THE GIRLS WILL REPRESENT THEIR NEWSPAPER SPONSORS AS WELL AS THE THEATRES. For this reason we must be absolutely sure that our work is clean-cut, wholesome and in keeping with Publix policies. By offering Chex Books as second, third and fourth prizes, we have still another way to increase the scope of the "Opportunity" plan. The Chex campaign comes at an opportune time and we should take full advantage of this exceptional chance to scoop a sensational announcement.

—A. M. BOTSFORD



A Patch of Song — A Patch of Dance — A Patch of Novelty
A Patch of Comedy — A Patch of Fantasy — A Patch of Jazz

SCENIC DEPT.
A BIG FACTOR

By CARMINE VITOLO

We build and paint our own scenery—but "home made" does not necessarily mean the best; quality and efficiency is obtained by a united effort of our Production Department, and our scenic Studio enjoys the benefit of collaboration, which is bound to register superiority over all other organization not so formed.

A scenic frame represents work upon which a producer builds his hope, of putting his over stunts; and if a producer lives with the fear that he is not sure of getting the right setting to clothe his ideas, then the fabrics of his castles crumble before he gets a chance to try.

Our studio is managed to meet all demands made by our producing staff, and while we execute all detail of investiture, including mechanical effects, we also have to our credit the designing of such presentations as the Giant Piano, Egypt, Memory's Garden, Pearl of Damascus, Garden of Dreams, and many others.

Week after week we travel from one presentation to another. No sooner are we finished with one, we are on our way with another. The character of our work ranges from the allegory to the realistic, and from the bizarre to the classic.

The combination of a scenic studio which combines all the crafts of our trade and art under one roof encourages the producer to give full vent to his imagination, and benefits our organization with the superior entertainment Publix is able to give the public.

"CHEX" SALE TO BEGIN SHORTLY

By L. L. EDWARDS

The thirtieth of May is right at our door, and PUBLIX CHEX go on sale in all PUBLIX houses on that date. Every manager should check up and be sure that everything has been done that can be done, to start the sale with a bang.

The instructions in the Manual should be followed very closely. Use to the best advantage, all material which has been sent to each theatre. Do not be content to stop with this, however, but design an attractive lobby display, and if you have artists get them on the job for PUBLIX CHEX.

With the co-operation of every manager, PUBLIX CHEX will prove the greatest box office attraction ever booked.

A quantity of all material listed in the Manual has been sent to each theatre. Providing any manager should need additional supplies, he should make known his wants, directly to the PUBLIX CHEX department.

OSCARD RETURNS FROM THE COAST

Paul Oscar of the production staff, who has been working in Los Angeles and San Francisco with Jack Partington, has just returned to New York to resume activities as special Publix producer. While on the Coast, Oscar introduced many novelty features at the Metropolitan Theatre in Los Angeles and at the Granada in Frisco where the popular stage band idea is making theatrical history. Oscar's successful Publix unit shows last season are still rated as outstanding and his forthcoming offerings are expected to be even more sensational. He will be busy during the next few weeks preparing for the new idea Paul Whiteman productions to be featured at the Paramount in New York starting June 4th. He will also have an important part in the production of "Young America" the "Opportunity" show which will go into rehearsal July 2nd.

WHIRLING AROUND THE PUBLIX WHEEL

Ace Berry, managing director of the Circle Theatre, Indianapolis, will take over the reins at the Indiana Theatre when it opens the latter part of June.

Dwight Norris, formerly with the Paramount Theatre publicity staff, has switched over to the Hanff-Metzger Advertising Agency.

Bill Jacobs, who has been managing the Royal, Kansas City, this week returned to his former post as the director of publicity at the Newman and Royal.

Jack Pegler, who handled the publicity for the opening of the Florida Theatre, Jacksonville, and who since that time has been handling stage band openings at the Southern unit houses, returned to New York this week preparatory to a new assignment.

Madeline Moore has replaced Milo Miloradevich as prima donna in "The Paper Revue." now on Tour.

The eight Russell Markert Dancers in "Patches" made such a hit at the Paramount this week that John Murray Anderson has engaged another Markert Octette of steppers for his next show, "Winter Nights."

A. M. Roy has been assigned Director of Publicity at the Olympia, New Haven. Roy was formerly assistant manager at the Rialto. Publix Opinion looks forward to some good copy from him.

James Wiest has supplanted Bud Burmeister as Advertising and Publicity Director of the Metropolitan Theatre, Houston.

Where the Unit Shows are Playing Week of May 22nd

Sports Review (Petroff)	Paramount	New York City
Patches (Anderson)	New Haven, Conn.	
Vienna Life (Cambria)	Boston, Mass.	
Birthstones (Anderson)	Buffalo, N. Y.	
Borrah Minevitch (Cambria)	Detroit, Mich.	
The Sampler (Anderson)	Chicago, Ill.	
Way Down South (Cambria)	Chicago, Ill.	
Memory's Garden (Anderson)	Chicago, Ill.	
Family Album	Chicago, Ill.	
Milady's Perfumes (Anderson)	St. Louis, Mo.	
Egypt (Petroff)	Kansas City, Mo.	
Stone Age Follies (Anderson)	Omaha, Nebr.	
Alpine Romance (Cambria)	Des Moines, Ia.	
Sea Chanties (Anderson)	Dallas, Tex.	
Paper Revue (Petroff)	Texas	
Venetian Glass (Anderson)	San Antonio, Tex.	
Under the Brooklyn Bridge (Cambria)	Houston, Tex.	
Chinese Jade (Anderson)	N. Orleans, La.	
Opera vs. Jazz (Cambria)	Memphis, Tenn.	
Puppets (Petroff)	Atlanta, Ga.	

Lucky Lines From Lazarus

How Jeff Described 'Em at the Granada, San Francisco.

"CHILDREN OF DIVORCE"

Cradled in taxicabs,
Lullabied by saxophones—
Paramount's wondrous
story of jazz orphans
of jazz parents.

"WHIRLWIND OF YOUTH"

The madness
The gladness
The sadness
of WAR
and woman's
part in it

"ROUGHHOUSE ROSIE"

The "IT" Girl Again!
that madcap
flirt—she
rolls her own
and gets her man
—in a better picture
than "It!"

HOT HEADS

Hungry hearts...the mad whirl
of war...of woman at the front
...awhirl with first love longings...
merry-go-round of reckless
forgetfulness...what a story
it is...what a picture...from
A. Hamilton Gibbs' novel, "Soundings."

VICTORY DENVER

RIALTO DENVER

COLORADO PUEBLO

RIALTO COLO. SPRINGS

Complete your trip to COLORADO
by visiting these beautiful
PUBLIX THEATRES

COLORADO VACATIONISTS

In all cities of the Central Division will be invited to visit the Publix Theatres in Denver, Pueblo and Colorado Springs. Heralds are ready for railroad ticket office tie-ups. Here is another way to advertise the coast to coast value of Publix Chex and at the same time increase the importance of every theatre identified with this co-operative exploitation campaign. The Colorado Publix theatres all advertise the houses in the Central Division.

SELL YOUR
STAGE SHOW

Publix Opinion



GET BEHIND
PUBLIX CHEX

VOL. I

Publix Theatres Corporation, Paramount Building, New York, Week of May 22nd, 1927

No. 5

SURE-FIRE BOX-OFFICE BET!

When Marguerite Miller, pretty dancer in the John Murray Anderson Publix stage show, "Patches," set Broadway buzzing last week by dancing thirty-nine miles in a Black Bottom Marathon in New York City, the metropolitan newspapers went to the yarn heavily for pictures and stories. The result is this eye-compelling flash which, in three sheet size, will be sent out with this

unit. Everybody does the Black Bottom. Naturally everybody will want to see the little lady who gyrated for five hours straight to the establishment of a world's record for speed and endurance. You've got a flash here that should make them stop—but not for long as they will be too anxious to get in for a real look at the girl who had all New York talking. (See story on 1st page.)

